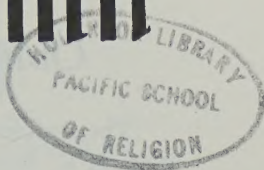


The Hymn

October 1969



Bless Thou The Astronauts

(Tune: MELITA, 8.8.8.8.8.8.)

1. Bless Thou the astronauts who face
The vast immensities of space;
And may they know, in air, on land,
Thou holdest them within Thy hand.
O may the small step each doth take
Aid others giant leaps to make.
2. How excellent in all the Earth
Thy Name, O God, Who gave it birth;
When first upon the Moon man trod,
How excellent Thy Name, O God.
The heav'ns Thy glory doth declare
Where'er we are, Lo! Thou art there.
3. We still upon Thy laws depend
As our dominions thus extend,
While from the nations triumph rings
When we mount up with eagle's wings.
Grant on each planet, far and near,
To all Thy glory may appear.
4. Give all men, for all time to be,
The blessing of tranquility,
As galaxies and quasars share
The knowledge that our God is there!
May future aeons call to mind,
"We came in peace for all mankind."

—ERNEST K. EMURIAN

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Obligation of the Music Leader

The president of the National Fellowship of Methodist Musicians—William K. Burns of Morrow Memorial United Methodist Church of Maplewood, N.J.—was the keynote speaker at the biennial meeting of the Fellowship in Sioux City, Iowa, in August. Principally he asked for a re-examination of Christian education and the place of music in it, declaring that (in the local churches) “more time is spent in eating in good fellowship, playing games, holding fashion shows, watching movies, playing shuffle-board, painting, and singing cute songs, than in getting about our Father’s business.”

Mr. Burns said church musicians should concern themselves with their own job and leave the other musical experiences to the school and community. “When my children can sing every beer commercial on television, but can’t sing anything about the teachings of Jesus but ‘Jesus wants me for a sunbeam’ or ‘Row, row, row your boat,’ I’ve missed the boat somewhere,” he exclaimed.

Observing that the institutional church is under attack both from within and without, Mr. Burns said Christian musicians must not sit and wait, talk and wonder, but must resolve their own beliefs and begin to be a part of the church. “As musicians we are a part of the church whether we like it or not. Many of us have made our commitment as music leaders in the local church because we sense there the preservation of a truth spoken in no other place. . . . But if we are a part of the church, we must begin to act like it.”

“The musician who sees the institutional church as ‘sick,’” he said, “will not be able to lead people through music no matter how soothing and beautiful his sounds might be.”

“On the other hand,” he added, “the musician who relishes the cocoon for as long as it lasts, is disturbed by the questions and negativism of the doubters. He sees value in what is happening in the old way and feels that things would be all right if the ‘invaders’ would go away.”

A third position, he said, is the musician who sees himself as a part of an institution he knows needs to change. “He disagrees, sometimes violently, with the institution, but cannot put himself outside its walls to throw stones at it no matter how wrong he thinks it is. He must stay within it and help change it for the better by using every new means of experiment he can find to bridge the gap between the old and the new.”

(Please turn to Page 123)

The Hymn

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Volume 20 October 1969 Number 4

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Clarence Dickinson Dies at 96

DR. CLARENCE DICKINSON, "dean and elder statesman of American church musicians," and a Fellow of the Hymn Society of America, died in New York City on August 2, 1969. He was 96 years of age on May 7 last.

The funeral service for Dr. Dickinson was held on August 6 at the Brick Presbyterian Church in New York City where he had been organist and choirmaster since 1909—the last ten years as emeritus. Burial was in Prospect Hill Cemetery, Caldwell, N. J.

On October 19, at 5 p.m., a "Musical Offering in Honor of Dr. Dickinson" will be presented in the Brick Presbyterian Church, Park Ave. and 91st Street, New York City. It will recognize the 60th anniversary of Dr. Dickinson's arrival in New York City to become organist of the Parish. Musical compositions by Dr. Dickinson will be on the program. The public is invited.

Clarence Dickinson was born in Lafayette, Indiana, the son of the Rev. and Mrs. William Cowper Dickinson. His musical career began when, at the age of 15, while a student in the preparatory department of Miami University, Ohio, he was named its college organist. For six years he was organist and choirmaster of St. James Episcopal Church (now Cathedral) in Chicago, and from that post he was chosen for a similar position in Brick Church, New York—a parish with a long history of musical excellence and musical celebrities. During the succeeding 60 years he grew to become the leading figure in American church music.

Three years after his arrival in New York City, Dr. Dickinson began a long association with Union Theological Seminary concurrent with his musical ministry at Brick Church. He was appointed organist and choirmaster of the Seminary and a special lecturer in sacred music. With his wife, the late Dr. Helen A. Dickinson, and President Henry Sloane Coffin, Dr. Dickinson founded the Seminary's School of Sacred Music in 1928. He was its director until his retirement in 1945 when he became Harkness Professor of Sacred Music Emeritus.

Dr. Dickinson was one of the founders of the American Guild of Organists in 1896, and at his death was the last surviving founder. The Guild now has 25,000 members.

Dr. Dickinson's career as an organ recitalist began in 1893 when he played a series of forty recitals at the World's Columbian Exposition in Chicago. He has played in almost all major world fairs and expositions

(Please turn to Page 123)

Moravians Produce New Hymnal

CHARLES B. ADAMS

THE MORAVIAN CHURCH in America will publish a new hymnal this fall. It will contain 623 hymns in place of the 952 hymns in the present hymnal which was produced in 1923.

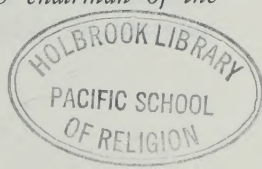
Most stanzas will be printed within the staves of music rather than just the first stanzas as in the present hymnal. In the liturgical section, in the front of the book, the words of each chant and hymn stanza will be printed with its music, rather than compelling the worshippers to flip pages back and forth to a music section.

The hymnal was prepared by a committee of twenty-five clergymen of the Moravian Church: twelve on the liturgical section and twelve on the hymn section, and a general chairman. After they had made their selections of hymns and tunes, a committee of three professional church musicians was appointed to review their choice of tunes, to change harmonization where indicated, and to suggest tune changes where they seemed preferable. They received hearty cooperation from the Moravian Music Foundation (Drawer Z, Salem Station, Winston-Salem, N. C. 27108).

When they had completed their work, a publication committee of five members was set up to see the book through the press. With the help of a professional proofreader, the various proofs were corrected. After the second proof was accepted the paging was indicated, and the indices could be prepared. The final page proofs were approved on May 28th and the hymnal should be in distribution within five months of that date. It will cost \$5.75, plus 25¢ postage, for single orders. Orders will be received by the Moravian Church, North (69 West Church Street, Bethlehem, Pa. 18018) and by the Moravian Church, South (500 South Church Street, Winston-Salem, N. C. 27101).

Besides the hymns of the church universal with which the readers of THE HYMN are familiar, this new hymnal contains 191 hymns that originated in the Unitas Fratrum—the Unity of Brethren—or the Moravian Church as it came to be known in English-speaking countries. Less than a dozen of these achieved widespread use in other churches: two by Count von Zinzendorf, “Jesus, still lead on,” and “Jesus, Thy blood and righteousness;” one by John Cennick, “Chil-

The Rev. Charles B. Adams is pastor of the New York Moravian Church, New York, Staten Island, New York, & chairman of the Hymn Section of the New Hymnal Committee.



dren of the heavenly King;" and six to ten by James Montgomery, "According to Thy gracious word," "Angels from the realms of glory," "Go to dark Gethsemane," "God is my strong Salvation," "Hail to the Lord's Anointed," "In the hour of trial," and "Prayer is the soul's sincere desire."

Moravian hymns come from two historic periods: the ancient *Unitas Fratrum* that dates from 1457 to as far past the Thirty Year's War as centralized administration was possible; and the renewed *Unitas Fratrum* that was reorganized in the 1720's on the estate of Nicholas Louis Count von Zinzendorf in Saxony by refugees from Moravia to whom he had granted asylum.

The earliest hymnal of the *Unitas Fratrum* was published in 1501 by Bishop Luke, of Prague, with eighty-nine hymns. It is considered to be the first Protestant hymnal. Only one copy still exists in a museum in Prague, but microfilm duplicates are in the Moravian Archives here in America. Later Czech editions through the first three decades of the sixteenth century were all destroyed in the Counter-Reformation.

In 1531, the first German language hymnal of the Bohemian Brethren, as they are frequently referred to by historians, was edited by Michael Weisse. It was our first hymnal with music and contained 155 hymns, some of them translations of Czech hymns, others of medieval Latin hymns, and the rest, German originals by Weisse.

Four of them are in the new Moravian hymnal: No. 92, "To us a Child is born this night," set to a fifteenth century Latin tune, *NOBIS EST NATUS HODIE*; No. 134, "Christ the Lord is risen again;" No. 257, "Come, let us all with gladness raise," a translation of Weisse's German translation from the Czech original of the oldest hymn of the Unity of Brethren, written in celebration of the Synod of Lhotka in 1467 and set to a tune by Weisse, *FREUEN WIR UNS*; and No. 609, "O Jesus Christ, our gracious King" set to *O SÜSSER HERR JESU CHRIST*. In addition, he contributed these two tunes, *AVE HIERARCHIA*, an arrangement of a medieval melody set to No. 65; and *GELOBT SEI GOTT, DER UNSER NOT*, with No. 610.

The sixteen year imprisonment of Bishop John Augusta produced hymn No. 301, "O Lord, how lovely," a paraphrase of the 84th Psalm. It is set to an older tune from the Unity of Brethren's Czech language hymnal of 1541, now bearing the name *AUGUSTA*.

Bishop Jan Roh, or John Horn, was editor of the German language hymnal of 1544, who contributed No. 247, "Praise God! Praise God with singing," and adapted a popular melody of about 1480, entitled *LOB GOTT GETROST MIT SINGEN*, as its tune. In that same hymnal appeared his Advent hymn, "Once He came in blessing," set to

Michael Weisse's AVE HIERARCHIA in No. 65, and to a modern arrangement in No. 64 composed by Dr. J. Fred. Wolle, founder, and for many years conductor, of the Bach Choir of Bethlehem, Pennsylvania. Another one of Bishop Horn's tunes is GAUDEAMUS PARITER which is set, in No. 258, with another English translation of Michael Weisse's "Freuen wir uns all in ein."

Petrus Herbert, one of the three editors of the hymnal of 1566 has three hymns in this new book, No. 48, "Now God be with us, for the night is closing;" No. 564, "O exalt and praise the Lord;" and No. 234, "The Word of God, which ne'er shall cease," which is set to the tune, HUS. This tune existed in printed form as early as the "Cantionale Germanicum," Dresden, 1628. It got its German name, "Herr Jesu Christ, dich zu uns wend," when it appeared to those words in a hymnal in 1651. However, in 1648, it had appeared, without words, as No. 45 in the appendix of a Latin tunebook, "Pensum Sacrum," published in Görlitz, Saxony. A footnote quotes a Professor Tobias Hauschkonius of the School of Music, University of Prague, who attributed it to the Bohemian Brethren.

No. 283, "To avert from men God's wrath," is commonly referred to as the oldest Moravian hymn known. However, it is older than the Moravian Church, having been written by John Hus, who was burned at the stake by the Council of Constance in 1415, forty-two years before the founding of the Unitas Fratrum by a group of Hussites at Kunwald in eastern Bohemia, near the border of Moravia. The Latin original by Hus is "Jesus Christus, nostra salus," a communion hymn written in 1410.

The last hymnal of the old Brethren's Church was published in Amsterdam, Holland, in 1661 by Bishop John Amos Comenius. From it we get "When my lips can frame no sound," which is No. 557 in this new hymnal. Among educators, Comenius is known as the "Father of Modern Education."

The Thirty Years' War, and the resulting conditions, led many members of the Unity of Brethren to flee from their homes in Bohemia and Moravia and to seek freedom of worship in other countries. The largest group of exiles settled in Poland. There, for many years, Bishop Comenius was their chief leader.

Some of the Brethren stayed behind, particularly in Moravia, which was more rural than Bohemia, and sought to worship and to teach their children in secret. They referred to themselves as the "hidden seed." However, as years became decades, and then, generations, with no lessening of persecution, more and more of the Brethren sought refuge in other countries to the North.

Learning that a Saxon count by the name of Zinzendorf would receive them, small groups of Brethren in Moravia would flee across the mountains at night and settle on his estate. He assigned them land on which to build a town which they called Herrnhut.

Count Zinzendorf was a Lutheran Pietist who refused to admit that these Moravians, after a century of practically no church structure, could remember their church's teaching as accurately as they claimed. However, in his travels he discovered a copy of their Book of Order in a library and was amazed to find that paragraph after paragraph had been recited to him from memory by his new settlers. He then permitted them to organize their own church, which he eventually joined, and for the rest of his life he was their patron.

Herrnhut was started in 1722 and within ten years the congregation there was sending out missionaries. Three years later, its traditional ministry was renewed by the cooperation of the last two bishops still surviving in the episcopal succession of the old Unity of Brethren, one in Poland and one in Berlin.

Since all the German principalities had established churches, the Brethren could not grow very fast in Europe. They looked across the ocean, and sensing a real need in European colonies in the New World, they sent missionaries to convert the slaves in the West Indies, then the Eskimos in Greenland and Labrador, and the Indian tribes in the British colonies along the Atlantic coast. Since an Act of Parliament, in 1749, referred to them as "these Moravian Brethren," the term, Moravian Church, became their official title in English-speaking countries.

Count Zinzendorf had poetic gifts that enabled him to produce hymns readily—over 2,000 of them in forty-eight years. Naturally, such a large production was not all of the highest quality, but twenty-seven of them will still be found in the new hymnal. Here are eight samples:—

- No. 246, "Christ, Thy all-atoning death."
- No. 251, "As long as Jesus Lord remains."
- No. 327, "The Saviour's blood and righteousness."
- No. 417, "Jesus Christ, Thou Guiding-Star."
- No. 432, "Jesus, still lead on."
- No. 489, "Christian hearts, in love united."
- No. 496, "O Lord, Who numberest all our days."
- No. 573, "Own Thy congregation."

Christian Gregor, 1723-1801, organist at Herrnhut, and financial agent of Zinzendorf, was co-editor of the first printed hymnal (words

only) of the renewed Moravian Church, 1778; and editor of the first printed tune book, 1784.

Fifteen of his hymns will appear in this new hymnal, of which these three are good samples:—

No. 122, "O there's a sight that rends my heart," for which he also composed the tune, O ANBLICK.

No. 387, "What splendid rays of truth and grace."

No. 592, "With Thy presence, Lord, our Head and Saviour," which has been traditionally used at times of parting, and more recently as the Moravian birthday hymn.

Gregor streamlined and simplified the German chorale structure so that in some of our older congregations one can still hear congregational singing of Gregor's arrangements of German chorales in full four part harmony. On the other hand, Johann Sebastian Bach's elaborate arrangements of the old chorales were intended only for choirs. There are only two of Bach's arrangements used in this hymnal but sixty-six of Gregor's—forty-seven of them of non-Moravian tunes. Because of his simplified structure they have been miscalled "Moravian chorales," whereas they are only Moravian arrangements.

Of the fourteen German Moravian hymn writers who are listed in the new hymnal, the third, and last, whom we will consider is Henriette Louise von Hayn, a teacher in Moravian girls' schools and writer of some forty hymns. No. 359, "Jesus makes my heart rejoice," is probably the best loved of all of them. She wrote it as a twelfth birthday present for one of her pupils.

There are thirty-one English Moravian hymn writers represented in this hymnal including several Germans whose working life was spent in England and who provide many translations of our German hymns. One was a Czech who had fled from Moravia to Herrnhut, and then served as a missionary to the Indians in the colony of Georgia, and then as a pastor in England and in North Ireland. His name was John Töltschig, and we have his Advent hymn, No. 54, "What offering shall I bring to Thee?"

Ludolph Schlicht was a German who joined the Moravian Church after graduating from the University of Jena and then served in England. He translated many German hymns into English but also authored some in English, such as No. 493, "What brought us together?" He also collaborated with Bishop John Gambold in writing No. 290, "Ye who called to Christ's service are."

A couple of centuries ago it was common for Moravian hymnal editors to combine several stanzas by different authors in one hymn,

if they were on the same theme and in the same meter. Thus No. 487, "They who Jesus' followers are," has a first stanza by Bishop Gambold, stanzas 2 and 3 by the Methodist, Charles Wesley, and the fourth stanza by Bishop Foster.

Or, if one stanza on a certain theme was all that was produced, if it met a need, it was printed alone, such as Bishop Foster's hymn of dedication of parents, No. 498, "To Thee our vows with sweet accord." There are seventeen of Foster's hymns in this hymnal, eight of them being translations of German Moravian hymns.

John Swertner was born in Holland of German parents, but spent his adult life in England where, besides his pastoral duties, he edited several hymnbooks. Seventeen of his hymns are in this hymnal, twelve of them translations from the German. Of his original hymns in English these two are best known, No. 495, "Our children, gracious Lord and God," and No. 565, "Sing hallelujah, praise the Lord!"

My comments concerning translations versus original authorship in English are not to be understood as belittling the value of translation in comparison with original authorship. In fact, translating poetry is a more creative process than translating prose. In translating prose one needs only to transfer the thought from one language to another. But in translating poetry, the thought and feeling must be reproduced within the limitations of rhyme and meter. This calls for poetic gifts in the translator equal to those of the author in the original language. In fact, sometimes the translator creates a hymn in the second language superior to that in the first.

Twenty-five of the four hundred hymns by James Montgomery are in this hymnal. For a thoughtful analysis of Montgomery's ability, read the paragraph at the bottom of the second column of page 764 of Julian's "Dictionary of Hymnology." Here is a dozen of his most-used hymns:—

- No. 1, "To Thy temple I repair"
- No. 10, "God is in His holy temple"
- No. 86, "Angels from the realms of glory"
- No. 97, "Hail to the Lord's Anointed"
- No. 106, "Come to Calvary's holy mountain"
- No. 121, "Go to dark Gethsemane"
- No. 199, "Work while it is today"
- No. 280, "According to Thy gracious word"
- No. 291, "Pour out Thy Spirit from on high"
- No. 419, "In the hour of trial"
- No. 456, "Prayer is the soul's sincere desire"
- No. 457, "Lord, teach us how to pray aright."

The last English hymn we will consider is a translation by Ben-net Harvey, Jr., of Johann Scheffler's "Morgenstern de finstern Nacht." No. 51, "Morning Star, O cheering sight," is used in all Moravian churches in the Christmas Eve Vigils candle service.

Only seventeen American Moravian hymnwriters are represented in the new hymnal. Eight of them were translators and several more wrote hymns of narrow application to distinctive observances. We'll consider only four:—

John Beck Hammer died at the age of twenty-four right after his graduation from seminary. We can only guess at his potential as we consider hymn No. 320, "Saviour, now with contrite hearts," which he wrote at the age of fifteen, and composed its tune as well.

For over two centuries the translation of a single stanza by J. D. Herrnschmidt, "Church rejoice! Raise thy voice," was not used often because it was hardly worth learning the rather involved tune to sing just one stanza. Thirty years ago, Russell G. Holder, a power company employee in Charlotte, North Carolina, wrote a second stanza beginning "Church unite For the right" and a third beginning "Church go forth O'er the earth." This hymn now has much wider use.

No. 377, "Jesus, be our chief delight," was written by Carl J. Helmich, Jr., fifteen years ago while he was still in the seminary.

The most recent hymns by an American Moravian hymnwriter are No. 66, "We long for mighty signs of God," and No. 468, "O God of unrelenting grace." They were written within the last six years by Hermann I. Weinlick.

It is hoped that this new Moravian hymnal will better serve the needs of today.

The Douglas Collection

Dr. Leonard Ellinwood, who with Mrs. Douglas wrote *To praise God: the Life and Work of Canon Winfred Douglas*, 1958 (Papers of the Hymn Society of America, XXIII), reports a sizeable addition to the Douglas Collection in the Washington Cathedral Library. The catalog of this Collection was published as a second part of the above *Paper*. During the past winter, some three hundred additional Latin service

books, plainsong studies, and related works on liturgy were found in storage in St. Mary's Convent, Peekskill, N.Y., where they had been left by the late Canon Douglas many years ago when making a protracted trip abroad. These works have now been restored to the rest of the Douglas Collection which has been a significant section of the Washington Cathedral Library since 1945.

L.

Stille Nacht! heilige Nacht!

A CHILD'S CAROL.

Original Melody.
Harmony by A. HAUPT.

Si - lent night! Ho - ly night! All is calm, all is bright,

Round yon Vir - gin Mother and Child! Ho - ly In - fant, so ten - der and mild,

Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.

1. Stille Nacht! heilige Nacht!
Alles schläft, einsam wacht
Nur das traute hochheilige Paar.
Holder Knabe, im lockigen Haar,
: Schlaf' in himmlischer Ruh! :

2. Stille Nacht! heilige Nacht!
Hirten erst kund gemacht,
Durch der Engel Halleluja,
Tönt es laut von fern und nah
: Jesus, der Retter ist da! :

3. Stille Nacht! heilige Nacht!
Gottes Sohn, o wie lacht
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund',
: Jesus, in deiner Geburt. :

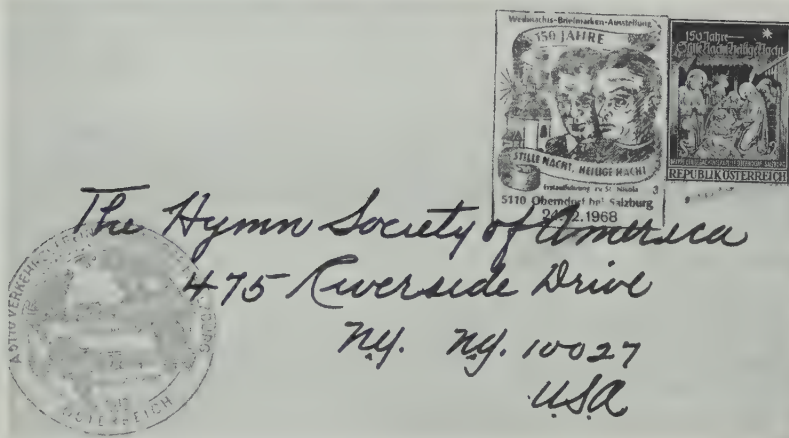
1. SILENT night! Holy night!
All is calm, all is bright,
Round yon Virgin Mother and Child!
Holy Infant, so tender and mild,
: Sleep in heavenly peace! :

2. Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from Heaven afar,
Heavenly Hosts sing Alleluia!
: CHRIST the SAVIOUR is born! :

3. Silent night! Holy night!
SON of GOD, love's pure light
Radiant beams from Thy Holy Face
With the dawn of redeeming grace,
: JESUS, LORD, at Thy Birth! :

Anonymous.

THE REV. JOHN F. YOUNG, S.T.D.



“Silent Night”—An Accident In Time

J. VINCENT HIGGINSON

THE 1968 Christmas season witnessed a worldwide observance of the 150th anniversary of the first singing of the famed Christmas song, *Stille Nacht*. Such recognition is unusual for such a simple song. Simple as it is, this Christmas song, carol, or folksong as some might care to term it, has achieved a traditional status and is sung in many languages. One such instance occurred at Christmastime in 1949 at the close of a special ceremony in St. Peter's Square, Rome, when the huge throng from many nations sang *Stille Nacht* in as many languages, yet blending as one in the echo heard through the colonnade.

The celebration of 1968 was all the more unusual, for it again served to enshrine for all time two humble and compassionate souls who in 1818 sought to lessen the last moment disappointment of a Christmas service without the beloved organ. Had it not been for a persistent researcher some thirty years later, both the young assistant pastor, Father Joseph Mohr, its author, and Franz Gruber, the composer, like many others who have written some of our beloved hymns, would have been listed among the ranks of the “anonymous.” Countless articles have been written concerning this Christmas song, but factual data is belittled by *Silent Night* as a symbol of peace, the

peace of Christmas. On a number of occasions its simple strains have overcome national enmities. Its strains wafted over the battlefields and fortified trenches, literally yards apart, during mutually undeclared and declared periods of truce on Christmas Day during World War I and World War II.

In spite of what some may think, *The Hymn* has not been remiss in noting this observance, but our plans were thwarted by the shipping strike during the Christmas period of 1968. The envelope pictured here, planned as a feature of an article, did not arrive until the untimely date of March, 1969. Austria issued special stamps to mark the celebration. The circular stamp, however, has a specific significance. It is the personal rubber stamp created by Adolph Muksch, the caretaker of the memorial chapel in Oberndorf, and was used for his personal correspondence. Here the continents are symbolically joined by phrases of *Stille Nacht*.

Fortunate Accidents

There is good reason for characterizing *Stille Nacht* as an "accident in time." It was first sung at St. Nicholas Church, Oberndorf, Austria, not far from Salzburg, 150 years ago. The factors that inspired it jelled only for those precious moments. They were only locally significant then and save for future circumstances would have dissolved into passing time.

Recalling these circumstances serves to emphasize how "accidental" they were. When the poem was written, Father Joseph Mohr, then only twenty-six and recently ordained, had been appointed the assistant pastor at St. Nicholas only the year previously. Since it was a new church, there was as yet no regular organist. Franz Gruber, then thirty-one, the teacher-organist in nearby Arnsdorf dovetailed his playing at both village churches by having his son substitute for him in Arnsdorf. What has been largely overlooked is the organ, save that it was in need of repair. Since St. Nicholas was a new church, the organ was possibly new. In any case, the bellows must have offered a sumptuous feast for the proverbial church mice. That it was unworkable for the Christmas service was unfortunate, but that it was out of order so soon after its installation added to the disappointment. One recent article capitalized on the situation, the author giving his report a contemporary trend by titling the article, "The First Guitar Mass."

Author! Author!

The story of the effort to learn the identity of the author and com-

poser of the song reveals how its particular folklike quality helped in preserving and propagating the melody. Soon its strains were heard in Zillerthal, then Tyrol, the Leipzig Fair, and finally in Berlin by 1854. Here the search began and, according to the generally accepted account, by a member of the royal chapel. He had one lead, which although untrue, proved of value. The melody had already been published in the *Leipzig Gesangbuch*, 1840, but since it had been rumored that Michael Haydn was the composer, a letter of inquiry was sent to St. Peter's, Salzburg, where Michael Haydn was choirmaster. Again the "accident of time" enters, for Gruber's twelfth son was then a choirboy at St. Peter's. There would have been no hope of getting any information through Father Mohr since after leaving St. Nicholas he served in several other parishes, and then became pastor at Wagrain where he died in 1848. Through Gruber's son the connection was made and a detailed account as well as the music sent on to Berlin. Neither must it be overlooked that Gruber was close to seventy at the time and he died a few years later, 1863.

This account differs from that given by a grandniece in an interview in 1960 (*Brooklyn Tablet*, Dec. 8, 1960). She says that Ludwig Erk, who was commissioned by the Emperor William Frederick in 1854, made an unfruitful search and entered an inn for rest and refreshment. Here he heard phrases of *Stille Nacht* whistled by the innkeeper's pet bird. Inquiry revealed that the bird had been taught these phrases by someone at the monastery in Salzburg. The connection was made, and so the search was ended. Over the years this account may have taken the status of a legend. In any case, it differs from that given by Mary Flager Cary's detailed account published in 1933.

From Arnsdorf, Gruber moved on to a similar position in Bernsdorf, but not before suffering the heart breaking and humiliating experience of being denied a position in Oberndorf, the town he helped to make famous. Gruber finally moved to Hallein where he died in 1863. His living quarters above the school in Arnsdorf have since been turned into a museum, but the museum in Hallein is distinctive, since it contains the guitar used to accompany the song on that memorable Christmas night.

English Translation

America has shared, in another aspect, the search for the author of the commonly used translation, "Silent Night! Holy Night!" The search for this long-sought translation ended in 1957. Details can be found in *The Hymn* (Vol. VIII, No. 4). Byron E. Underwood tells

the story of his success in locating the translation in Bishop John Freeman Young's *Great Hymns of the Church*, New York, 1887. The text, however, was made some years before, about 1860, and is first found in Clark Hollister's *Sunday School Service and Tune Book*, 1863. Another commonly used text found in several Catholic hymnals, "Silent Night! Sacred Night!" appears in *Laudis Corona*, 1885, but it is much earlier for this collection was made about 1880.

Chapel Restored

St. Nicholas Church, where *Stille Nacht* was first sung, no longer exists. It was destroyed in a flood in 1899. For practical reasons, to avoid the possibility of a later flood, a commemorative chapel was built a short distance away. Here the windows commemorating the first singing are installed. One pictures Father Mohr and the other Franz Gruber, each drawing attention to their contribution. Yearly celebrations take place here and both Mohr and Gruber are honored at the same time. It is fortunate that their birthdays occur close to the Christmas celebration: Father Mohr, December 11, and Franz Gruber, November 25.

One wonders that if *Stille Nacht* were sent to a hymnal commission today for consideration, would it be accepted. Commissions in this case were bypassed. The judgment was left to the simple folk of Austria and Germany and they had already made the decision before it was printed in a collection of folksongs and later a gesangbuch. The strategic placement of a young priest, a village organist, and of further importance, an organ mechanic, and a group of singing children, served to give *Stille Nacht* a wider appeal than the little town in which it originated. However, Gruber's twelfth son must not be overlooked in his key role in the search for the authors. Neither Father Mohr nor Franz Gruber was worried about fame or fortune during that hour of disappointment. To bring happiness to the little town on that Christmas night was their sole concern. The glories that streamed "from heaven afar," on the first Christmas night had a rebirth in that humble Austrian village, bringing the world to join as one when the "heavenly host sing Alleluias!"

O God, Send Men

HUGHES HALL
(11. 10. 11. 10.)

Elizabeth Burrowes*

William Held

1. O God, send men whose pur-pose will not fal - ter,—
 2. Not to be served but ev - er to be serv - ing,—
 3. Em-pires have come and flour-ished and de - part - ed,—
 4. O God, send men in whom thy heart re - joic - es,—

1. Who dare to walk where Christ has set his feet, —
 2. Feed-ing the hun - ger in the hearts of men —
 3. But lives thy Church as wit-ness to thy way, —
 4. Men who have heard the call that makes us free; —

1. Who know the Church as bea - con and as al - tar —
 2. To know the love that waits not man's de - serv - ing; —
 3. Our hope in dark - ness, light of the true - heart - ed, —
 4. With ea - ger hearts and ju - bi - lat - ing voic - es —

1. Where need of men and thine a - bun - dance meet. —
 2. Giv - ing and giv - ing but to give a - gain. —
 3. Call - ing to ac - tion those whose feet would stay. —
 4. Each mak - ing an - swer, Here am I, send me. —

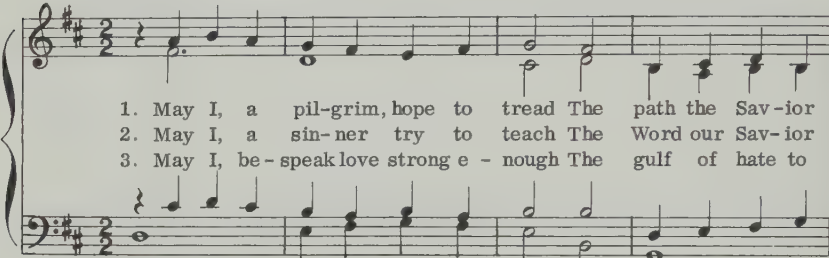
*From *Ten New Hymns on The Ministry*

May I, a Pilgrim, Hope to Tread

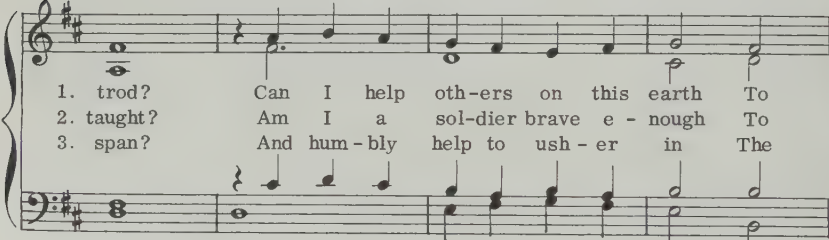
PILGRIM
(9.5.9.5.8.8.)

Herbert Grieb

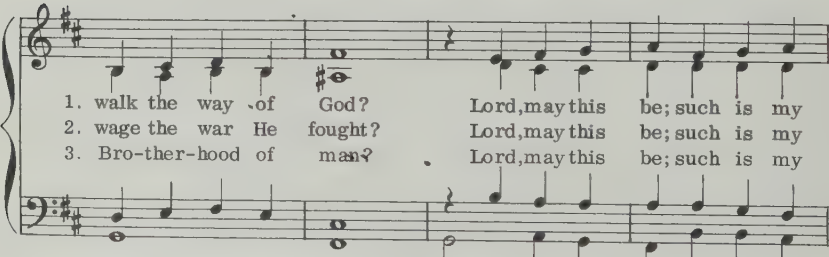
Shirley L. Brown



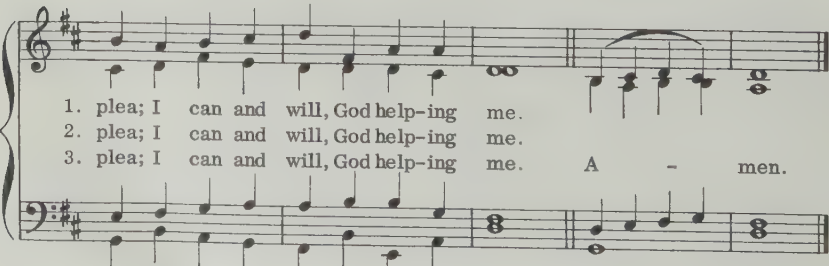
1. May I, a pil-grim, hope to tread The path the Sav-ior
2. May I, a sin-ner try to teach The Word our Sav-ior
3. May I, be-speak love strong e-nough The gulf of hate to



1. trod? Can I help oth-ers on this earth To
2. taught? Am I a sol-dier brave e-nough To
3. span? And hum-bly help to ush-er in The



1. walk the way of God? Lord, may this be; such is my
2. wage the war He fought? Lord, may this be; such is my
3. Bro-ther-hood of man? Lord, may this be; such is my



1. plea; I can and will, God help-ing me.
2. plea; I can and will, God help-ing me.
3. plea; I can and will, God help-ing me. A - men.

From *Ten New Hymns on The Ministry*

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Hymns for Today

WILLIAM OSBORNE

IN FEBRUARY, 1942, the *Wehrmacht* had overrun Norway and set up Vidkun Quisling as a puppet leader. In the coastal city of Trondheim a religious service was scheduled by the Nazis in the Lutheran Cathedral to celebrate the new millenium. But the Norwegians stayed away in droves and the authorities were considerably embarrassed to find the sanctuary almost empty. That afternoon a large crowd was seen moving through the streets toward the church in order to hold their own service. But the Gestapo sealed off the building, leaving several thousand would-be worshipers standing in freezing temperatures in the city square. Uncertainty and uneasiness set in, until, from the back of the crowd came those powerful words of Martin Luther:

"A mighty fortress is our God,
A bulwark never failing."

One voice after another joined in with such enthusiasm and conviction that a participant later remarked that "it sounded prouder and mightier than we had ever heard it before." Surely it must have been an exhilarating moment when these Scandinavians instinctively and spontaneously turned to such a mighty means of expression to personify a faith that for many in the following years was to mean immense anguish and even death.

Across the breadth of this land every Sunday morning countless hymns are sung. But, for me, it seems that the use of these hymns is generally an ineffective and somewhat fruitless exercise of hallowed tradition perhaps peripherally related to a widely held view of a church sanctuary "as a ghetto where everything that is done is sterile, outdated, and futile."

John Wesley exhorted his congregations to "sing lustily and with courage," and yet the average American Protestant considers singing of this sort as something not quite genteel and perhaps slightly exhibitionistic. If he goes so far as to lift the hymnal from the rack, he holds it limply in silence, sometimes following the text, but more often gazing vapidly into the void, thereby contributing to the thun-

This article—originally written for a chapel service at Denison University—was published in The American Organist of February 1969, and is reprinted here by permission of that publication.

derous silence which greets especially an "unfamiliar" hymn. As Archibald Davison so colorfully put it: "Many a churchgoer who shouts with abandon in his bathtub is struck dumb with self-consciousness at the idea of even murmuring a hymn-tune, and if the hymn is not one of the dozen or so really thorough-going familiar tunes, he behaves as a turtle does when someone unexpectedly taps on its shell."

Granting these circumstances, I would nevertheless hope that it might prove beneficial to investigate and evaluate the hymn as a medium of expression, to try to divine its possible significance and relevance of 20th-century Christians.

Perhaps I ought first to define the phenomenon we discuss, for in the popular mind a hymn is a familiar but elusive entity. It has been described as "a pleasurable Christian activity especially associated with Protestant worship," or, less reverently as "a kind of ecclesiastical seventh-inning stretch with sound effects."

But, technically, a hymn is something far more circumscribed: a strophic, metrical poem with successive stanzas alike in structure and rhyme scheme, each designed to be sung successively to the same melody. Its sentiments, of course, in some manner reflect Christian dogma, and the hymn is no longer the exclusive property of the Protestant, for, given the people-oriented spirit of this post-Vatican-Council era, the hymn has recently proved a most appropriate tool of worship for the Roman Catholics as well.

The hymn possesses a venerable history dating back in western Christianity to St. Ambrose of Milan in the 4th century. But it did not begin to assume its present garb and function until the 16th century in the hands of the Protestant reformers, for Martin Luther's faith was one not only of preaching, but also one of singing. He spoke fervently of keeping the Word of God alive in the people through song. In his mind a hymn was the ideal vehicle through which a congregation might declare its faith and praise its God, using text as a means of exposing its corporate mind and music as a means of enhancing and vivifying that very corporateness. The fact is that Luther's vision of congregation musical participation was not even approximated until the 18th century, for the Roman Catholic tradition of vesting musical leadership in a choir was a strong one and persists even today. And traditional hymn composition imposes upon its writer severe discipline: that of writing poetry sufficiently uncomplex and lucid as to be sung to a tolerably simple melody by a large crowd of musical illiterates.

But the ideal persisted, and today we employ the labors of not only early Lutherans like Nicolai and Crüger, but also men of later gener-

ations such as Wesley and Watts. Indeed, most modern hymnals are eclectic compilations of hymns from various points and times of origin, both pre- and post-Reformation. This approach dates from the volume entitled *Hymns Ancient and Modern*, first published in 1861 in an attempt to provide the Church of England with a single publication to replace the more than 150 then in use.

Today, however, the hymn presents many serious problems for its would-be practitioners. For one, a great many of our finest post-Renaissance poets never concerned themselves with writing for the church, especially in the field of the hymn. Furthermore, the severe limitations imposed upon both text and music by traditional conceptions of the medium have led to much hymn poetry that is pure doggerel coupled to musical settings that are tawdry and/or sentimental. Much of this shallow 19th-century dogma is dated, incongruous, and especially out-of-touch with the liberal, de-mythologized, humanistic theology that emanates from so many 20th-century pulpits. A hymn should mirror the vitality of a contemporary faith using imagery and language which speak of the condition of the singer. Most hymns fail in this respect, for many of the sentiments expressed are only partially intelligible and are couched in an archaic and unnatural language, employing scriptural imagery and turns of phrase drawn for the King James translation, resulting in uncommunicative vocabulary, syntax, and allusions. As Erik Routley asks: "whether or not we must re-frame our whole statement of faith so as to tie it less closely to the thought forms of a prescientific age and more closely to those of the age in which we . . . live. Not much thought is needed to bring anyone to the conclusion that the statement of the (faith) in contemporary terms without distortion of its central truths is our task today."

Yet many of us remain completely oblivious to this paradox. The only protest commonly raised concerning a hymn is to the relative familiarity or unfamiliarity of its musical setting. As with congregational prayers and litanies there is inherent in the hymn a potential conflict between personal and communal expression, meaning that, by participating in any of these prescribed rituals one possibly may be asked to give voice to that which he does not really believe. But for most a hymn is personified in its melody and the opening words of the first verse by which it is commonly identified. Nevertheless the hymn must be regarded as a total unity of words and music such that both components are indispensable to its success and meaning. Yet most of us at least subconsciously react quite differently although simultaneously to these two phenomena. Man in the 20th century views words as a means of concrete conceptual communication, as

"vehicles of reason." Few of us concern ourselves either with the symbolic imagery which the words may convey or with the euphonious values of vowels and consonants. Hence our general impatience with poetry of any sort by itself. But music is something that strikes immediately at our irrational senses, those nearest the surface. Whether our reaction is critical or not, the impact of music is generally instantaneous and pervasive. Meaning that, even with a concerted effort, it would be difficult to get most of you to take any serious notice of what you are singing about. For most, the full significance of the hymn becomes vested in its melody, and if Wesley were to stop your singing as was his wont and demand, "Do you know what you said last? Did it suit your case? Did you sing it as to God, with the spirit and the understanding also?", considerable embarrassment would undoubtedly result. Until this imbalance is corrected, however, the hymn will ultimately remain harmless and ineffectual, merely perpetrating the pleasant custom of providing a bit of seasoning for the hash we normally label a "Service of Worship."

But let us then conjure up a utopia in which first-rank poets create hymn texts of quality thoroughly congruent to contemporary Christian thought and language, texts relevant and intelligible to us all. The other half of the equation would still be found lacking. Let us grant the great body of 16th- and 17th-century German chorale melodies and the commanding tunes of men such as Ralph Vaughan Williams. Yet so many of the melodies which populate our hymnals are incredibly and incongruously banal and inappropriate. This is not the time to support such a sweeping indictment, but I firmly believe that many of the tunes retained and employed today are nothing short of blasphemous, and result from a tendency to confuse prettiness with beauty, commonness with piety. Christians regard with "mute indifference . . . music that is an insult to their God." Again in the words of Professor Davison: "The church has deliberately laid up its musical treasures on earth, the investment in the trite, the pretty, the sensational, the sentimental, the exhibitionistic, the cheap, the immediately attractive, and the artistically insignificant has resulted inevitably in bankruptcy." This is obviously a picturesquely radical charge, but one certainly widely applicable.

Yet my position is not one of complete despair. Especially in environments like ours, we attempt to make use of the finest of traditional hymnody. But we would like now to show what might be done in a style of hymnody that has its home-grown roots in the traditional

(Please turn to Page 123)

Johann Scheffler: Roman Catholic Mystic

GERAN F. DODSON

JOHANN SCHEFFLER, a Lutheran turned Roman Catholic, was born in Breslau, Silesia, in 1624, and was a contemporary of the great German hymnists Paul Gerhardt and Joachim Neander. His father, Stanislaus Scheffler, a Polish noble, had been forced to leave his native country due to his conflict with the Luthern church. After a great deal of inner conflict, Johann Scheffler finally decided for a career in medicine, and studied at the universities of Breslau, Strassburg, Leyden, and Padna. Upon completing his studies he returned to Oels, Silesia, and in 1649 became the private physician of Duke Sylvius Nimrod of Württemberg-Oels.

At Oels he came into conflict with the Lutheran church, in which he had been reared, mainly because of his interest in mysticism. When he attempted to publish his hymns, he was refused on the grounds that they did not represent the faith of the Lutheran church. The Lutheran church went so far as to ban his views as heretical. Scheffler did not conceal his sentiments and withdrew from confession, public worship, and the Lord's Supper. On June 12, 1653, he was formally received into the Roman Catholic Church, and eventually adopted the name of Angelus Silesius, after the Spanish mystic Juan Ab Angelis of the seventeenth century, for whom he had a great deal of admiration. On March 24, 1654, the Emperor Ferdinand III conferred on him the title of Imperial Court Physician, but the title was purely honorary. He entered the monastic order of St. Francis on February 27, 1661, and three months later was ordained priest at Neisse in Silesia.

Immediately upon his entry into the Roman Catholic Church he began his bitter polemic against the Lutheran church, a course of action in which he seemed to delight. It has been said of Scheffler that he became more Roman than the Roman Catholics in theology. Despite his apparent hatred of the views of the Lutheran church, his hymns contain very little of this sectarian stance, since he wrote most of his hymns before he became Roman Catholic.

In 1664 Scheffler was appointed Rath and Hofmarschall to his friend Sebastian von Rostock, the newly created Prince Bishop of Breslau. After the Bishop's death in 1671 Scheffler retired to the mon-

The Rev. Geran F. Dodson, a frequent contributor to The Hymn, is minister of the Fairhope Christian Church, Fairhope, Alabama.

astery of St. Matthias in Breslau, where he died July 9, 1677. It is of interest to note that his hymns were not published until 1657 in his *Heilige Seelenlust, oder Geistliche Hirten-Lieder*, and in 1675 in *Cherubinischer Wandersmann*.

Scheffler's mysticism often surpassed that of the famous German mystic Meister Eckhart. He concentrates mainly on a fervent love for Christ the heavenly Bridegroom, whom he calls "My Joy, my Crown" in "A Soul's Love for Christ," a hymn whose very title is packed with mystical overtones.

An ever present danger to mysticism is pantheism, which often invaded Scheffler's hymnody. An example is in the following lines:

God in my nature is involved,
As I in the divine;
I help to make his being up,
As much as He does mine.

Despite the pantheism in his hymns, many were attracted to Scheffler's hymns, as he himself was attracted to the Romantist theology for heavenly rapture and delight in God. The last prayer he uttered reflected his pantheistic theology: "Jesus and Christ, God and man, bridegroom and brother, peace and joy, sweetness and delight, refuge and redemption, heaven and earth, eternity and time, love and all, receive my soul." Even though pantheism is a mark of his hymnody, his faith in God was beyond question. His hymns eventually were sung more in Lutheran than in Roman Catholic circles, and the Moravian Count von Zinzendorf held them in high esteem and included many of them in his *Christ-Catholisches Singe und Bet-Buchlein*, 1727.

Scheffler's most important hymnological work is his *Heilige Seelenlust, oder geistliche Hirten-Lieder, der in ihren Jesum verliebten Psyche, gesungen von Johann Angelo-Silesio, und von Herrn Georgio Josepho mit aussbündig schönen Melodeyen geziert*. It originally appeared in three books, but a later edition at Breslau in 1668 increased the number of volumes to five. The first three books form a cycle of hymns, principally on the person and work of the Lord, arranged according to the Christian year. These three books seem to indicate that Scheffler was under the influence of his predecessors, insofar as style and form are concerned. The substance of his poems—his longing for mystical union with Christ—is influenced on the one side by the writings of Jacob Böhme, and on the other by the earnest inner religious life which he had found in Holland.

O God of Good, the Unfathomed Sea

"Du unvergleichlich's Gut" first appeared in Scheffler's *Heilige*

Seelenlust with the title, "She (the soul) contrasts the majesty of God with her nothingness." In this hymn Scheffler sings to the glory of God in his infinite wisdom when man's insignificant soul is compared with God. As one sings this hymn he cannot but feel the tremendous impact of faith and dependence upon God. The English translation was rendered by John Wesley in his *Hymns and Sacred Poems*, 1739, and in 1933 the hymn appeared with eight stanzas in *The Methodist Hymn Book*.

The tune, ASCENDIT DEUS, was first wedded to the text "So hoff ich denn mit festern Mut," which appeared in the *Allgemeines Choralbuch* of 1819. It was associated with an English text called "The Lord ascendeth upon high," and was also used as the theme of an anthem "The Lord Ascendeth." Written by J. G. Schicht, the tune is one of the best in his collection.

Thee Will I Love, My Strength, My Tower

The original text of this hymn first appeared in Scheffler's *Heilige Seelenlust*, and two years later was published in Mueller's *Geistliche Seelenmusik*. Several English translations have been rendered, including one by John Wesley, called "A Soul's Love for Christ," and another by Catherine Winkworth. The most popular rendition appears to be that of Sarah Findlater, who comes fairly close in meaning to the German original, although the 8.7.8.7.8.7. meter of Miss Winkworth is preferred by many.

The tune which has come to be associated with "Ich will dich lieben, meine Stärke" is DU MEINEN SEELEN, one of 107 settings which George Joseph composed for Scheffler's *Heilige Seelenlust*.

O Love, Who Formed Me to Wear

This hymn, described as one of the most beautiful and profound hymns of the soul to her Savior, was originally entitled "She, the soul, surrenders herself to everlasting love." Of the last two lines Archbishop Cosmo Gordon Lang has written:

These simple words of the hymn I repeated so often to myself before ordination that they may always come back to me bearing the association of that happy time with them, recalling me from the dryness of work to the freshness and fullness of the first consecration. Bathe yourself now, dear old boy, in the spirit of them.

The tune, ST. MARK, written by J. W. Elliott, first appeared in the 1881 edition of the *Bristol Tune Book*.

Wilt Thou Not, My Shepherd True

"Guter Hirte, willst du nicht," entitled "She (the soul) beseeches Him that He, as a Good Shepherd, would bring her, His lamb, to His fold." It is a hymn packed with a great deal of tenderness and pathos. The above translation was by Frances Cox, and appeared in *Sacred Hymns from German*.

Other important hymns by Scheffler are "Keine Schönheit hat die Welt," a beautiful hymn on Christ in nature, whose pantheistic element is clear; "Jesu, komm' doch selbst zu mir," an excellent hymn expressing the spirit's longing for Christ; "Nun nimm mein Herz, und alles was ich bin," expressing self-surrender to God; "Wo willst du hin, weils Abend ist," an evening hymn founded on the narrative of Jesus at Emmaus; and "Dich, Jesu, loben wir."

John Julian has given this tribute to the famous Scheffler:

Judging Scheffler's hymns as a whole one must give them a very high place in German hymnody. Only a small proportion of the hymns bear a distinctively Roman Catholic character. Of the rest, after setting on one side those in which Christ is set forth as the Bridegroom of the soul, with an excessive use of the imagery of Canticles, and those disfigured by the mannerisms of the Pastoral School, there remain a large number which are hymns of the first rank. These finer hymns are the work of a true poet, almost perfect in style and in beauty of rhythm, concise and profound: the fruits indeed it may be said of mysticism chasened and kept in bounds by deep reverence and by a true and fervent love to the Savior. Scheffler holds a high place in the first rank of German sacred poets, and is much the finest of the Post-Reformation Roman Catholic hymn-writers.

(Continued from Page 98)

Urging the music leaders to take their stand with an "open, ever-learning mind," he said, "I am tired of church musicians being that kind of an employee or servant who serves the wrong kind of master. . . . As Christians with special gifts in the creation of melody we have a unique obligation to serve, but to serve as a part of the whole fellowship of believers down in the arena, not up in the balcony."

(Continued from Page 100)

since the Paris Exposition in 1900, and has been heard in recitals from coast to coast for seventy years. He published more than 500 compositions which have been widely used in many lands, has authored several books in the field of sacred music, and has been musical editor of hymnals published by the Presbyterian Church, and by the Evangelical and Reformed Church. Three universities gave him honorary degrees of Doctor of Music, and one the degree of Doctor of Letters.

Dr. Dickinson was twice married. His first wife, Helen A. Snyder, Ph.D., who was also a music teacher, composer, and author, died in 1957. He is survived by his second wife, Lois Stice Dickinson.

(Continued from Page 118)

practice, but a style in which the student writers have assumed a slightly greater freedom, and the student composer has proportionately increased the demands made upon you as singers. This is a style emanating, however, from the belief that the new must inevitably be built on the matrix of the old, but one which at least in part should satisfy my plea for fitness and relevance in both text and musical setting. It may be that since a congregation is a community without any sort of conscious musical responsibility, the basic traditions of hymn-writing will never be more than nudged in the manner you are about to witness. Only time will tell.

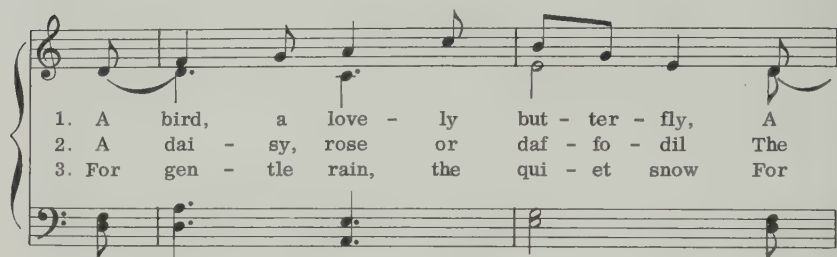
A Bird, A Lovely Butterfly

WOODLANDS

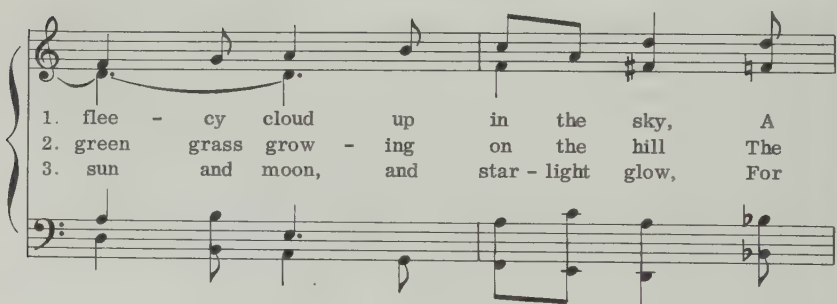
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Florence Jansson

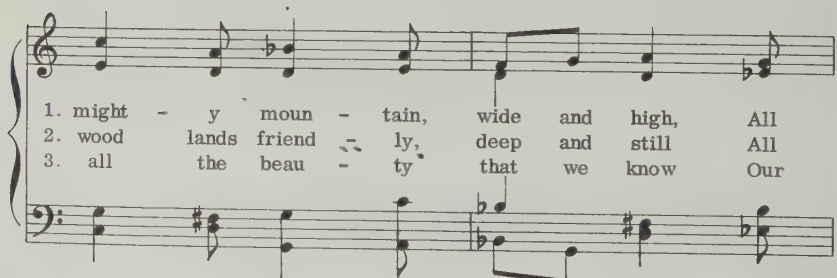
Seth Kasten



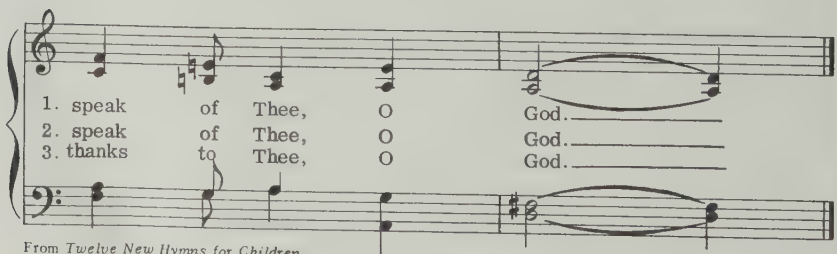
1. A bird, a love - ly but - ter - fly, A
 2. A dai - sy, rose or daf - fo - dil The
 3. For gen - tle rain, the qui - et snow For



1. flee - cy cloud up in the sky, A
 2. green grass grow - ing on the hill The
 3. sun and moon, and star - light glow, For



1. might - y moun - tain, wide and high, All
 2. wood lands friend - ly, deep and still All
 3. all the beau - ty that we know Our



1. speak of Thee, O God.
 2. speak of Thee, O God.
 3. thanks to Thee, O God.

From Twelve New Hymns for Children

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Hymnic News Notes

The cover-page hymn, "Bless Thou the Astronauts," was written on Monday, July 21, 1969, by the Rev. Ernest K. Emurian, pastor of the Cherrydale Methodist Church of Arlington, Virginia. Mr. Emurian has gained wide attention as a hymn writer and composer; he is an active member of the Hymn Society of America. Stanza 1 of this new hymn contains a poetic paraphrase of the first words spoken by the first man to set foot upon the moon on Sunday night, July 20, 1969. Stanza 2 is suggested by Psalms 8, 19, and 139. Stanza 3, line 4, is taken from Isaiah 40:31, a favorite passage of the late President Kennedy who set in motion our successful space program. Stanza 4 ends with the phrase on the plaque left on the moon by the first man to set foot upon that sphere.

Mr. Emurian has recently published a booklet entitled "20th Century Hymns." It contains 40 hymns to which he has written the text, or the music, or both. The material indicates Mr. Emurian's wide range of hymnic, poetic, and musical talent. Among the compositions are new music for Perronet's "All hail the power of Jesus' name," and Croly's "Spirit of God, descend upon my heart"; new and interesting texts written for well-known tunes by S. S. Wesley, Ward, Webb, and others. But most of the book is original texts by Mr. Emurian. Several of the hymns were written for special church occasions and anniversaries; and several others were produced through "searches" by the Hymn

Society of America in which texts by Mr. Emurian were chosen by the judges. Altogether it is a worthy and worthwhile collection from the heart and pen of a busy pastor.

Dr. Lee Hastings Bristol, of Princeton, N.J., first vice-president and a Fellow of the Hymn Society of America, has been chosen as the first executive secretary of the Joint Commission on Church Music of the Protestant Episcopal Church. He will be the first music executive of his Church—serving without salary—upon his retirement this summer from the presidency of the Westminster Choir College in Princeton. One of his first tasks in his new post will be the gathering of new hymns and tunes for a supplement to the hymnal of the Episcopal Church, looking toward a later revision of that volume.

The Presbyterian Church in Canada, in revising its *Book of Praise*, has announced a worldwide hymn competition. It is asking for hymns in modern speech in a meter suitable for congregational singing. There will be a number of cash prizes for acceptable hymns. There are no restrictions as to the subject or theme, but it is noted, "The hymn may be one of praise, one on missions, one for children, one for weddings, or any other suitable subject." The competition—which is "open to anyone, anywhere"—is for words only, though a tune may be suggested. The deadline for manuscripts is January 15, 1970. Hymns submitted should be sent to: Hymn

Competition, The Presbyterian Church in Canada, Wynford Drive, Don Mills 403, Ontario, Canada. All

hymns selected for prizes will become the property of the Presbyterian Church in Canada.

Book Reviews

Plainsong for Pleasure (381 London Road, Ewell, Surrey, England: 1969, Gospel Music Publishers, Ltd. 54 hymns. 10s. 6d.)

Within the context of the liturgical year this volume presents 54 familiar plainsong hymns arranged by the English musician Charles Cleall.

Designed to be used in conjunction with *The English Hymnal* or with *Hymns Ancient and Modern Revised*, this companion indexes the first lines of hymns appearing in those larger hymnbooks, provides a thematic index and a first line index of the original Latin. However, no sources of the English translations are given.

Even by itself, this little volume will be a fine companion to ministers, priests, organists and choirmasters throughout the world who wish to vary their service music with something extra special.

Words take on a new meaning when sung to the Plainsong melody. People who sing Ray Palmer's translation of *Jesu, dulcedo cordium* as *Jesus, Thou Joy of loving hearts* set to the tune "Quebec" by the 19th century Henry Baker, will find the original 11th century tune presented in this volume an entirely different and more interesting melody. Both tunes, if set in the same communion service, could provide not only contrast and dramatic effect, but allow for a deeper understanding of the meaning behind the words.

A graceful expression of a brilliant English musician, this book is a happy find for those churchmen who would renew their worship services with something old.

—William N. Boak

Worship Resources from the Chinese, edited by Bliss Wiant. New York, 1969: Friendship Press; 72 pages.

Dr. Wiant is a leading American authority on Chinese Christian hymns and religious music. Until the communist takeover of China, he was for twenty-eight years professor of music at Yenching University, Peking. Here he was organizer and director of the famous Yenching University Chorus which gave the first student presentation in the Orient of Handel's "Messiah."

In this little volume he gives English-translated materials from the Chinese for use in our churches and with church groups. There are 32 hymns (with suggested tunes familiar in American hymnals) for use in worship services, together with five litanies and five brief discourses from the Chinese. These and the hymns are grouped on the life of Christ, on adoration, on home and community, on times and seasons, on Christian faith and outreach in a non-Christian culture.

This is excellent new material for those seeking to prepare services of worship.

The Hymn

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